

# THE DIAL

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### CREIGHTON'S HISTORY OF THE PAPACY.\*

Mr. Creighton's history of the papacy during the Reformation has now reached its fourth volume, and the commencement of the Reformation. His fourth volume ends with the dissolution of the Lateran Council, March 16, 1517, and the author, as is natural, calls attention (p. 235) to the irony of events in "that the Lateran Council should have been dissolved with promises of peace on the very verge of the greatest outbreak which had ever threatened the organization of the Church." In October of this year Luther nailed his ninety-five theses to the church door at Wittenberg, and a series of events began which make this year one of the turning points in the world's history.

We have no fault to find with an introduction of such dimensions. In a very real point of view, the Reformation may be said to have

\* A HISTORY OF THE PAPACY DURING THE PERIOD OF THE REFORMATION. By M. Creighton, M.A., Dixie Professor of Ecclesiastical History in the University of Cambridge, etc. Vols. III. and IV., 1464-1518. Boston: Houghton, Mifflin & Co.

begun with Wyclif and Huss; and although it had been to all appearance wholly suppressed,—so much so that we believe the present volume contains no mention of the movement except in the first chapter, in the account of Bohemian affairs at the death of George Podiebrad,—it cannot be doubted that the later and triumphant movement derived some of its strength from the earlier and unsuccessful one. The stream had not dried up, but was running in a subterranean channel, ready to rise again to the surface when the time should be propitious. But even if our definition of the Reformation period does not extend back of the Reformation itself, it yet needs for its understanding a thorough survey of the events and condition of things out of which it grew.

As we have indicated, these two volumes possess a certain unity in the period which they cover. They begin with the death of George Podiebrad, and the apparent collapse of the Hussite movement in Bohemia; they end with the year in which Luther began the Reformation in Germany—an event so obscure as naturally to find no place in the history of the papacy in the year of its occurrence.

This half-century of undisputed supremacy, when one revolt had been suppressed and the other has as yet shown no signs of its approach, is the period of the deepest degradation of the entire history of the papacy. For if it sank as low morally in the tenth century, it did not at that time occupy so high a place in power or in the estimation of men, and its corruptions were neither so rank nor its disregard of decency so ostentatious. In this period the papacy was completely secularized; this spiritual power no longer made any effort or pretence to raise the world's morality to a higher level, but itself sank consciously to the level of the world: and the world's level at this epoch was that of the worst periods of pagan antiquity, still further depraved by the knowledge and pretence of a higher standard of conduct.

It is with the name of Alexander VI. that the worst corruptions of this bad period are most completely associated. Mr. Creighton is not, however, unduly severe upon him: nay, he even treats him with more lenity than the Catholic historian Dollinger. The familiar story of his having died from the effects of poison intended for his guests, he shows to have no foundation. Others of the crimes attributed to him appear also to be unproved. There still remain enough that are unquestioned; and the fact that these were believed shows of what he was deemed capable. But

his vices were those of a strong man, who was the embodiment of an age which had no faith in virtue. "He had a large and strong nature, which he worked and directed to his purposes." He was "handsome, joyous and genial," "amiable and pleasant," with "active brain" and "keen intelligence." These qualities in a man who was "profoundly secular" and wholly devoid of conscience, result in a character unsurpassed for capacity of wickedness. And yet "the exceptional infamy that attaches to Alexander VI. is largely due to the fact that he did not add hypocrisy to his other vices. But however much his own times may have forgotten that there was any meaning in the position of Head of the Christian Church, it is impossible for after times to adopt the same forgetfulness." (Vol. iv., p. 44.)

If Alexander VI. was a very bad man, he was also a great man, and one who left a strong mark upon the history of his time. He is to be ranked with that group of great sovereigns, contemporaries of his, or nearly so,—Louis XI., Henry VII., Ferdinand the Catholic,—whose reigns mark the transition from the disintegration of the middle ages to the compact absolutism of modern times. The field in which Alexander worked was narrower, and, in this point of view, less conspicuous, and he did not live to finish his work. But he began the work which Julius II. completed, of centralizing the power and administration in the states of the church, and making the papacy for the first time a strong dynastic power. The sovereignty over these territories, first obtained by the great popes of the thirteenth century, was hardly more than a bare feudal suzerainty, until Cardinal Albornoz, in the pontificate of Innocent VI., forced the insubordinate princes to submit themselves to a regular and effective supremacy on the part of the pope, one nevertheless which left the substance of power with themselves. Caesar Borgia, the son of Alexander VI., took the next step, by removing these intermediate powers, and bringing the territories in question under his own rule. Perhaps it was the intention to found an hereditary dynasty under the shadow of the papal see; Julius II. foiled this plan by ridding himself of the intermediary, and making the pope immediate ruler of his states. This series of events—from a political point of view perhaps the most interesting of the period—is very inadequately treated in the volumes before us.

Mr. Creighton shows a thorough mastery of his materials, and a clear and sober judgment. His style is somewhat lacking in vivacity, and is at times diffuse—as is the excellent analysis of the character of Alexander VI., which is spread over many more pages than is necessary.

W. F. ALLEN.

#### CHARLES READE, NOVELIST.\*

The manufacture of novels has become one of the most absorbingly interesting subjects of public study. In these days, whenever a novelist dies his factory is thrown open to inspection, either by an autobiography like Trollope's or a memoir like that before us. Then non-writing readers flock in to the vacant shop and gaze curiously on the complicated machinery, now silent and motionless forever. "Can *this* be the loom from which rolled that wonderful tapestry that held me spellbound so often and so long?"

The biographer of Charles Reade is the Reverend Compton Reade—his coadjutor, Mr. Charles L. Reade, disclaiming any part in the work save the collation of materials. The memoir suffers terribly by being inevitably contrasted with Trollope's inimitable autobiography. The nature of the work, the subject, and the treatment, are all inferior. A certain *naïve* silliness on the part of the tory chronicler keeps cropping out, and some of his literary blunders are irresistibly funny. He characterizes low-lived blackguardism as "a reptile whose heart is as black as its *hands*." Then, speaking of Charles Reade's death, he says:

"It came—and, by one of those strange coincidences which appeal so forcibly to those whose faith shines brightest, on the afternoon of Good FRIDAY."

Oh forcible feebleness! The "coincidence" of dying on Good Friday!

Trollope's literary methods—so many words per hour and per day—seemed prosaic and mechanical enough; but Reade's are still more so. The former showed the forced running of machinery, whereby warp and woof were woven together; the latter shows stacks and hoards of raw material, newspaper clippings, facts, pen-and-ink memoranda, and what not, laboriously amassed and classified for years, and at last perhaps "worked in"—more often left unused and forgotten.

Reade seems to have been an egotist first of all; then a man of conventionalized ability, of kind heart, of blinding prejudices, of elastic principles, and, above all, of a pugnacious sensitiveness that was everlastingly getting him into the hottest of hot water. It throws a funny side light on the practical value of "higher mathematics" to note that this Cambridge scholar of "honors" mathematical speaks more than once of *losses* in his dramatic speculations amounting to over *two hundred per cent*.

Magdalen College, Oxford, is one of those

\* CHARLES READE, D.C.L., Dramatist, Novelist, Journalist. A Memoir, compiled chiefly from his literary remains, by Charles L. Reade and the Rev. Compton Reade. New York: Harper & Brothers.



almshouses for the rich which abound in England.

"The revenues of the college . . . . . twenty-four thousand pounds per annum, of which President Routh absorbed for his own share one-sixth, the balance being distributed—on very uneven lines—among forty Fellows, thirty Demies. . . . .

. . . . . Needless to add, the forty Fellows, as the ruling body, appropriated to their own use the lion's share, the Seniors being tenaciously careful of their own interests. . . . . This brings us to the consideration of how these scholarships were bestowed. There was . . . . . no nonsense of merit about them. From any such taint they were as free as the most noble Order of the Garter. . . . .

. . . . . His election as Demy had been protested against on the ground that the Founder's Statutes enacted that the Demies should be 'poor scholars,' whereas he was the son of a man of ancestry and estate. . . . . The college elevated the Founder's Statutes into a matter of principle, because they wished to manipulate estates to suit their own convenience and enrich themselves individually."

From this charity fund, Reade drew not less than \$2,000 a year for the remaining fifty years of his life—\$100,000 in all—for which he never rendered one particle of service of any kind, unless we except assistance in defeating parliamentary efforts to abolish the whole thieving job and use the money as the donor had directed. What wonder is it that he shared the disgusting English view of the relation of *meum* and *tuum* as far as the rights of debtor and creditor are concerned? A debt is a misfortune and a dun is a bore. If, when I hold another man's money, he asks me for it, he insults me.

"It was impossible for the most self-assertive to take a liberty with him; and when, on an occasion, a tradesman whose bill had remained in abeyance for some years, thought fit to relieve his pent-up feelings, . . . . he repented his temerity."

Again, in the matter of "white lies" he betrays an unpleasant obliquity of mental vision.

"Received the visit of Miss —, a Yankee girl who wants to lecture here—I believe on Dickens. I was weak enough to be decoyed into a promise to hear her lecture privately with a friend or two. Not so weak as to go through."

To get through with Reade's personal characteristics, before reviewing the biographer's account of the production of his plays and novels, it may be well to look at the story of his relations with Mrs. Seymour. His Fellowship would be forfeited by marriage. Mrs. Seymour was an actress at the Haymarket, "above mediocrity," and "well-looking off the stage." Reade moved to her house, and afterward took her to his; introduced her to everybody as his housekeeper; was never separated from her for the remaining nineteen years of her life; mourned her death as a fatal blow to his happiness; called her his "lost darling;" was never really himself after he lost her, and

was buried by her side. The biographer (Rev. Compton Reade) says everything in his power to prove that their relations were purely platonic. He fails signally. It would perhaps be too much to expect that he should quote Reade himself on the point, as the question could never arise—no occasion would be likely to call out an assertion, nor would it be conclusive if it had been made. But it seems to the average reader that some words the reverend gentleman quotes to prove Mrs. Seymour's orthodoxy in creed, indicate latitudinarianism in behavior. They are: "I robbed God of a saint, but not of a believer."

Now for the more important matter—Reade's literary method and its result. He says (p. 285):

"Sometimes I say it must be dangerous to overload fiction with fact. At others I think fiction has succeeded in proportion to the amount of fact in it."

His course tends to show that when he erred it was in the former direction. Probably no fiction-writer who ever lived got together such enormous and unwieldy masses of material. Volumes upon volumes of scrap-books—piles of portfolios of fact and history—the whole so belabored and systematized that the indexes and cross-indexes alone filled thirteen huge tomes written in double columns. His desk was an edifice and his reference books a library. From such a system sprang such novels as might have been expected—fact-laden, wordy, uneven, ill-constructed as works of mere fiction; yet, in their way, great. Great, that is, as factors in the reformation of abuses (as those of prisons and insane asylums), the exposing of social ulcers (as the cruelties of trades unions), the teaching of human history (as effected in "The Cloister and the Hearth"), and, in short, the forwarding of other aims toward which a philanthropic novelist would be likely to direct his efforts. The works sent forth with these worthy purposes are works of art; and their art goes to the extent of making them sufficiently full of human interest to carry the reader's attention and sympathy.

Then there is a different strain of fiction which Reade took up as his first style and to which he reverted after the production of his most ambitious works. "Peg Woffington" and "Christie Johnstone" were among his earliest, sweetest, and best. "Love me little Love me long," "Never Too Late to Mend," "White Lies," "Very Hard Cash," "The Cloister and the Hearth," and "Put Yourself in His Place," were his *purposeful* works. Then followed "Griffith Gaunt," "A Terrible Temptation," and others, which may be taken as a return to his earlier style,—constructed on fancy, not fact. These ten are the most important of his many publications, and they probably place him at or near the head of the second-rate novelists.

Although dealing so largely with fact, Reade felt just short of the glory of realism. He constructed everything that appeared. He lacked the docility which closes the eyes and ears to all prejudice, to all objects that the author might desire to attain, to all external influences whatever, and simply watches what its characters will do and say of their own volition; and then faithfully puts those doings and sayings before the reader, unadorned, undisguised, and unvarnished. Lacking this humble docility, he cannot be placed among the first class of fiction writers, the latest and highest exemplars of literary progress.

His own favorite field was the drama. He always longed to see his fancies embodied on the stage, and spent like water his time, his temper, and his money, in the effort to be a successful dramatist. It seems probable that his dramatic experiments cost him as much, or nearly as much, as his literary labor earned,—leaving his living expenses to be paid by his college alms. This may be an overestimate, for he received large sums at the height of his success—\$10,000 for "Foul Play," \$7,500 for "Griffith Gaunt," and \$3,000 for one edition (1,500 copies) of "A Terrible Temptation." But the biographer speaks of "vast losses by theatrical speculation, which he himself set down at an almost fabulous total." Reade's contact with the stage was doubly unfortunate in that he was absurdly sensitive to ridicule. "Punch" travestied "Foul Play" under the name of "Chicken Hazard," and the poor sufferer could not be persuaded to look upon it as good-natured chaff, rather flattering than otherwise. He called it desecration of a work of art. "He was hurt, far more so than when they styled two of his works immoral." Even his too partial biographer repeatedly speaks of him as "hysterical" in his expressions when his feelings were touched. Reade would rather rest his hope of immortality on his play "Masks and Faces" than on all his novels together. He was devoted to Ellen Terry and her sister Kate, to Henry Irving, to a dozen or a score of other professionals,—and yet he characterizes the theatre as "*that den of lubricity*."

It seems almost incredible that the author of both should put "Masks and Faces" above "The Cloister and the Hearth." The latter work is his book of books. It lingers in the memory whence a thousand other novels have faded away. It has been called "the greatest of historical romances," oftener perhaps than "Henry Esmond" itself. Reade thought that George Eliot was moved to write "Romola" by the success of "Cloister and Hearth;" and he was not fond of that author. He calls her, contemptuously, "Georgy Porgy," and his biographer (churchman always) says of her:

"Charles Reade held her cheap, simply because he realized more acutely than the rest the inherent defect in her art; but it may safely be affirmed that he would have passed her unnoticed but for the venal preans that deafened his ears and aroused his righteous indignation. Since then much has happened, and George Eliot, her works and ways, may be safely relegated to the judgment of the 20th century."

In "Griffith Gaunt," and still more markedly in "A Terrible Temptation," Reade overstepped the boundaries which separate the fiction of our tongue from the license of continental writers. The main objection made to the first named book at the time of its publication was its deliberate portrayal, with the utmost detail, of the life of the hero as the husband of two women at once; loving them both in different fashions, but to an equal degree; and the final winning of him by one of the women on her bearing him a child. This Reade defended with characteristic fierceness, on the score of dramatic necessity—inventing the alliteration "Prurient Prudes" to fit his assailants. Good men accepted his plea of dramatic necessity. Edwin Arnold wrote to him:

"I found in it Nature. . . . I am no novel-reader, and in morals they call me a Puritan—but I admire and marvel at your exquisite and most healthy story, which teaches the force of a true love over an unspiritual temperament."

But even if we admit his plea on the general issue, what can be said in defence of the particular offence of putting indelicate words into the delicate lips of maidenhood? What motive could there have been save the suggesting of impure thoughts to the reader? 'Tis but a straw, but it marks the drift of the current.

Here is what the foolish biographer says about our American view of "Griffith Gaunt" and the idiotic lawsuit that Charles Reade based upon it:

"As it happened, the severer censors were found, not in Exeter Hall but in the United States. There was a print, affected by Brother Jonathan, bearing the romantic title '*The Round Table*.' This organ of moral perfection elected to regard 'Griffith Gaunt' as a snake in the grass, and said as much; or, rather, to be accurate, a good deal more. Charles Reade rejoined with his normal pulverizing fury, and, not content with having crushed his butterfly with a brickbat, had recourse to legal proceedings. Here he was less triumphant. In 'the States' a verdict is said to depend on your ability to procure a judge, and having secured that vantage, to attract the sympathies of a jury. The former of these requirements could be met by the dodgery of your American legal representative, the latter was a physical impossibility."

The calibre of this writer can be fairly gauged by this specimen.

Turning now to "A Terrible Temptation," we come to a tale where the motive is bad, and the thing sought to be brought about is

bad, and consequently the "dramatic necessities" are no defence. Reade was appalled at the storm he had raised, and denied the imputation against the virtue of his heroine; but his denial was not received with credence; nor has he been forgiven—nor does he deserve to be so. It is evident that the fiction of our language must be more courageous hereafter than it has been heretofore, or it will lose its proud eminence and must take a retired place in the hemicycle of letters. But its boundaries, though broader, must be just as firmly and unmistakably marked as ever. The glory of English fiction is its purity. Compared with that of France and Russia, it is in many respects timid and conventional, narrow, backward, stilted, and stunted; but it is cleanly. Ours with its failings is better than theirs with its faults.

Reade's experiences are a fit guide and warning to the novelist of to-day; showing as they do the limits of things that may be said. The test of "dramatic necessity" must be strictly construed and rigorously applied.

JOSEPH KIRKLAND.

#### TALKS ABOUT LAW.\*

It is evidently the ambition of Mr. E. P. Dole, while he disclaims "the delusive pretence of qualifying every man to be his own lawyer," to give valuable information, upon many legal subjects of practical importance, to a large class of readers of general intelligence. Accordingly he presents us with forty-three chapters of popular commentaries, or talks, occupying several hundred pages, upon numerous subjects, pertaining to Procedure, the Domestic Relations, Contracts of various sorts, and the Criminal Code; including dissertations on Bailments, Corporation Law, Commercial Paper, Insurance, etc. It will be seen that this is no small ambition. The author aims to "give the non-professional reader, in a simple way, such general information upon this most interesting and important subject as all intelligent persons are expected to have in regard to other subjects;" this because, so far as he knows, "nothing of the kind has ever been published." This is more than Kent or Story ever aimed at. How can it reasonably be expected that non-professional readers can acquire a useful smattering of much of the Law, when erudite professionals find themselves able to become familiar with only some special department or departments, and but few close students of the Law can acquire even a general knowledge of all its branches? The truth is, that in spite of his

disclaimer Mr. Dole gives us simply "Every Man his own Lawyer" in a new and more gossipy form. The book covers too much ground to permit all to be well covered. Some of the author's chapters, such as his commentaries on "Land Law," his brief notes on "Insurance," or his argument as to what the law ought to be on the "Divorce Question," are not only readable and interesting, but may prove instructive to the general reader. Limiting himself to a few such topical essays, the author might have furnished us an American book like the English one of Mr. Williams, "Forensic Facts and Fallacies," (noticed in THE DIAL, Oct. 1885). But not all of Mr. Dole's topics are susceptible of such treatment. Take, for instance, the subject of the real estate of Husband and Wife, the rules governing which in the various States differ so widely, and how inaccurate to state it as a universal American modification of the common law, that "neither can give a clear title to real estate without the signature of the other."

There are many subjects chosen by the author, upon which generalization would be seriously misleading. For example, his account of the beginning of a civil suit at common law, by placing a writ for service in the hands of an officer, whose "first act is ordinarily an attachment of the defendant's property or an arrest of his person," would be of little value to a reader of any class in any of the numerous "Code States," so called. The author has "taken great pains to make the work accurate as far as it goes." He affirms of the sovereign right of Eminent Domain, that "in many cases the United States can exercise it only through the agency of State Legislatures;" forgetting that in the Cincinnati Post Office case, in 1875, the United States courts, exercising original jurisdiction of the condemnation proceeding, said of the respective Federal and State Governments, "Neither is under the necessity of applying to the other for permission to exercise its lawful powers." Again, "to speak with entire accuracy," he insists that "no corporation, public or private, can take land in the sense of acquiring a title to it in fee-simple." The fact is, that Tennessee has, through the exercise of eminent domain, given the fee in lands to several railroads, and that the fee is now given in California for public buildings, in Minnesota for State institutions, and in Virginia and West Virginia for various purposes; and doubtless the Government took the fee in the Cincinnati Post Office case. He avers that "as a rule, one who is injured while unnecessarily travelling on Sunday can maintain no action for damages;" a rule peculiar to New England, though not universally followed there, and which was repudiated in New York, in Carroll's case, in 1874, and is generally rejected

\* TALKS ABOUT LAW. A Popular Statement of what our Law is and how it is Administered. By Edmund P. Dole. Boston: Houghton, Mifflin & Co.



outside of New England. The author is talking to a New England audience again when, in discussing the liability of public corporations, he says that cities and towns are not liable for accidents upon free highways or bridges, unless made so by statute; a rule peculiar to his own section. These are such defects as may very naturally pertain to any attempt to accomplish the great task, which this book essays, of instructing the many in a large number of the intricacies of the Law. If such a scheme were practicable, Mr. David Dudley Field would have no occasion or excuse for urging upon the American Legislatures the adoption of his new Civil Code. Unfortunately, there is neither a royal nor an easy road to a familiar acquaintance with the Law.

JAMES O. PIERCE.

#### THROUGH THE FIELDS WITH LINNÆUS.\*

The two handsome volumes before us are redolent of fresh northern breezes and seem wreathed with the dainty *Linnaea borealis*. From the country parsonage in Småland, where Linnæus was born, the author has followed the course of all his wanderings, and given us as a result not merely a book of travels, though as such it is excellent. We are shown those northern cities, villages, rivers, forests, waterfalls, churches, people, and lonely wilds, not only as they are to-day, but as Linnæus saw them; and we are given his own remarks and pen-pictures of them. All of this, however, is skilfully made subservient to the predominant motive of telling the story of his life, which stands clearly outlined against the ever-shifting and rich scenic background. The work is not only one of consummate interest but also of approved authority, since it shows careful research among the papers, correspondence, and collections of the great naturalist. Scientific accuracy has been made a chief aim, and hence the work is of double value to the student of natural history.

Very inviting is the appearance of these volumes, with their uncut edges and clear type. The cover presents a graceful design of the trailing plant *Linnaea borealis*, which, with its pairs of nodding roseate bells, was Linnæus's favorite. Two fine maps of Sweden are an admirable feature; but it would have been better to dispense with the six illustrations, in one of which we see the statue of Linnæus through an appalling jungle of flowers. In the landscapes, all the people are counting stamens and petals; while the piece called "Linnæus in Småland" is a libel on both hero

and landscape. Any good Swede will resent having the world believe that young boys in Småland run about in a garb fit only for a masque or merry-andrew scene.

The plan of the work is fascinating. As this bright writer follows Linnæus in his four tours through Sweden, she shows us many vivid panoramas—from Lapland, with its lakes, flowers, and golden summer nights, to southern woodlands where the nightingale dare venture. No chapter is richer than that on Öland and Gothland, with their runic stones, crumbling cloisters, wealth of witchcraft, and rare flora. Too hasty deductions concerning the customs and people are, perhaps, occasionally drawn; but the narrative is all well told. Not once does interest flag; and the two volumes seem too short, so fresh, spicy and enjoyable are they. Not very often does the list of new books give us anything about the far North; and this work will be welcomed both for its biography of a great man and for its pretty glimpses of Swedish life and landscape. It is a fit companion to that charming and romantic work, "The Times of Linnæus," by Prof. Topelius.

Some blemishes mar the pages at intervals. Quotations are so numerous as almost to weary. Browning, Kingsley, Carlyle, we meet continually; while lesser lights flash between. There is a tendency to the use of coined or eccentric expressions; as when we are told of a "rare-in-the-world plant." Sometimes we feel the writer has gone out of her way to put in a fact that fitted a quotation from some pigeon-hole. Not much deference is paid to the reader's power of inference, and the footnotes are at times a bore. Exclamation points too often startle one with an uncomfortable accusation of not having fully realized the force of the preceding words; and adjectives like "awfully" and "dreadfully" spoil some otherwise pleasant passages. There seems to be an error in calling *Majanthemum bifolium* a Lily of the Valley (vol. I., p. 22; vol. II., p. 180); and there are some inaccuracies in the use and spelling of Swedish words. Good taste is violated by repetition of certain rather striking terms. We do not like to have the foundations of the houses spoken of as "Cyclopean" more than once within a few lines; nor to see the Vener always called melancholy; nor to note several similes about the "ink of the country," etc.

The youthful Linnæus was preëminently a flower-loving boy, and to so great an extent that it was feared he would prove naught but a weed in the world. Witness the amusing certificate from the Wexio gymnasium, that embodied what of credentials he had to present on entering the university:

"1727. Youth at school may be compared to shrubs in a garden, which will sometimes, though

\*THROUGH THE FIELDS WITH LINNÆUS. A Chapter in Swedish History. By Mrs. Florence Caddy. In two volumes. Boston: Little, Brown & Co.



rarely, elude the care of the gardeners; but, if transplanted into a different soil, may become fruitful trees. With this view, therefore, and no other, the bearer is sent to the university, where it is possible he may meet with a climate propitious to his progress."

Both of Sweden's universities now boast the memory of his connection with them; but in truth the climate of neither was very propitious to the young Carl. At Upsala, actual starvation threatened him. But his friend Artedi and himself—"two ragged students"—portioned out "the animal, vegetable, and mineral kingdoms between them; dividing, as the Romans had done, the domination of the world." Both had faith in themselves, and longed for the hour of encouragement and advancement of scientific research. After weary months, the ardor of Linnæus, his collections, his thesis on the sexes of plants and his enthusiastic defence of the same, electrified the vegetating scientists at the university. Under some protests and jealousies, he was made *adjunctus* to the professor of botany. This study had before been almost nominal; but now "the botanical lectures became the talk of Upsala." He charmed with his instruction. "They relished it," says Mrs. Caddy, "as our generation has enjoyed receiving light at the hands of Ruskin."

But the light of Linnæus must not be permitted to shine too brightly. Envy and dislike lurked in the shades and miasmas of old customs and theories. He, an undergraduate, was forbidden to lecture. Thus, deprived of means of sustenance, he was obliged to leave Upsala, and went abroad. Here his genius was first truly recognized. In Holland he came in contact with learned men, who loved science and admired the young Swede. Rich, too, they were. "Never had he met with a sort of life so tucked in with velvet curtains, such sumptuous appearances of equipage and well-laid table." Here was congenial work. He planned gardens, revised scientific works, arranged herbaria, secured exotic novelties, visited England to break lances with her botanists, wrote several works of his own, and for four years talked Latin. He said he never had time to acquire a new language. Love of home and of its beautiful mother tongue at length drew him northward. But he did not find his country waiting to honor him. The world, however, was awakening to his greatness. His books startled naturalists, either to adopt or to repudiate his theories. He was assailed and ridiculed; but he kept his temper and his views.

Eventually the goal of his life, the goal he so long had aimed at, was reached: the professorship at Upsala. Henceforth he could work and teach from a place of authority.

The number of students increased by hundreds. His pupils were so inspired with his scientific ardor that they went forth to study flowers from the regions of ancient Cathay to the new Occident, from the Levant to the coasts of Africa. "The garden of Upsala was the rallying-point of all." Here began his extraordinary work of authorship. Volume after volume came from his pen, till his works numbered one hundred and eighty. Well he knew how to utilize Sweden's long summer days and winter nights.

A notable characteristic of Linnæus is his untiring endeavor to apply his knowledge to the economies of life, and that in his own country. His biographer happily says: "Linnæus thoroughly devoted himself to Sweden, and to showing what could be done and grown there. This is why he is a great man, and why I write his life and admire him." Yet none the less were his labors universal. The nomenclature of science which he introduced was a grand revolution. Note an example:

"The species of grass which used to be called *Gramen Xerampelinum Miliacca pratenvis ramosaque sparsa panicula*; since *Xerampelino congener arvensis aestivum gramen minutissimo semine*, he called simply *Poa bulbosa*."

The overabundance of time of the middle ages still lingered, but the new era was too busy to keep on weaving a web of interminable names. Eternal gratitude to the one who cut the warp and started anew with a simple design.

Much is to be learned from the record of such a life, and there are invigorating lessons in these pages—lessons to be found in the energy and methods of Linnæus. Intense patriotism directed his works, and he felt no desire to leave his native winters for climes more favorable to his specialty. Nor did oneness of aim make him narrow. On the contrary, it decided the lasting value of his work. The northern mountains reflected early the morning flush of science, and Linnæus is chief of a brilliant circle of names that flash in its light.

"Linnæus has been as a dried flower to this generation—a dry and dusty thing, with color lost and form flattened, spoiled. In our meagre idea of his system—as merely a scaffold, now removed to show the solidity of some grand structure behind it—we have neglected him who was really the architect of the beautiful temple of natural history that we respect but care very little about. It was he who first planned—on paper for the world, and in practice for his own country—that science of insentient things, as well as of all the exquisite lesser life around us, and the application of that science to the well-being of man, that has since been worked out on his plan and foundation by men able to carry forward his ideas."

EMMA W. SHOGREN.

## ROBERT BROWNING.\*

Lovers of Browning ought to feel indebted to the great Boston publishing house for placing within their easy reach this compact and legible edition of all the poetical and dramatic work of this prolific poet, from "Pauline" (dated 1832) to the "Parleyings" (1887). This edition is worthy, in every respect, of being placed beside the well-known "Riverside Edition" of the British Poets; indeed, many will prefer the present volumes on account of the superior quality of the paper. Such an edition as this may be expected to attract many American readers to the earlier works of a poet whose recent publications do not fairly represent him. It may be doubted whether any other equal number of volumes of contemporary poetry contain so much entertainment for the reader that finds entertainment in reflection. It seems, therefore, a fit time to make an appraisal of the poet, based upon a wider survey than can be gained from any single one of his works.

What is Robert Browning's poetical lineage? With respect to a writer so thoroughly original the question is a very difficult one. He has a peculiar tang traceable in no earlier poet, least of all in Shelley, whom he most frequently mentions as his master. Browning frequently refers to Shelley in a way that leads one to surmise that Shelley did for him what "The Faery Queen" did for Cowley,—made him "irrecoverably a poet." The parallelism, both of likeness and of contrast, between Browning and Shelley is singularly fascinating,—the more so inasmuch as the relationship is in no wise one of accent or garb, but is the far deeper one of spiritual kinship.

Perhaps their most obvious point of resemblance consists in this: both are as far as possible removed from the conventional and the commonplace, and afford, therefore, for genuine souls, a delightful refuge from false society and spurious sentiment. In most British poets, the average Englishman—that complacent being so unlovely to all eyes but his own—is remarkably strong. It is the very great merit of these two poets that in them this flavor of the cockney and the cad is not present. They were saved from becoming impregnated with this flavor by the kindly fate that made them both lovers and haunters of Italy, that most ideal of the kingdoms of this world—that land to which the poet and the artist are drawn as the sparks fly upward. Apart from this, how different the circumstances of their residence in Italy! Shelley attended by companions incapable of understanding him and who would

fain make him over in the image of the world; Browning in the felicity of perfect union with a kindred and equal spirit.

In the outward circumstances of their lives, indeed, the contrast between the two poets is marked and, to the lover of Shelley, painful. These circumstances have enabled Browning to become the most discursive, wide-ranging, and cultivated of modern poets since Goethe. At a time when Arnold is contentiously cosmopolitan, Swinburne rebelliously radical, Tennyson contentedly English, Browning is calmly and sedately universal. He is more Italian than English, more Greek than Italian, more Browning than Greek. He has the art of taking to himself all modern knowledge, as the ocean takes all the rivers of the world without becoming swollen or losing its pungent and wholesome salt. The cultivated and well-read Browning is everywhere Browning, just as unmistakably as the uncultivated Whitman is the average American plus the accident of genius. Whitman is extraordinary by presenting a common type in an uncommon capacity; in Browning the type is as unique as the capacity.

Being the most highly cultivated and the most discursive, Browning is the most thoughtful and thought-stirring of contemporary poets. In these respects, he gains very much by contrast with his master, Shelley. Shelley's mental altitude is as far as Browning's from that of the vulgar, but Shelley's weak-winged fancies, like his own skylark, flutter above us rather than uplift us. On the other hand, Browning's imaginative wings are strong enough to carry us whithersoever the magician will, for they are ribbed like Burke's with the steel and whalebone of fact, science, and experience. Both Shelley and Browning are often read without being understood, but by reason of opposite qualities. Shelley is pure music or picture, and when the music dies away or the picture fades one straightway forgets it as one forgets one's image in a glass. The airy dream has vanished like sunlight from the water; no trace remains. In Browning, too, there is music and light and imagery, but all this plays upon the surface of a thought as subtle and profound as that of a philosopher. His thought must be encountered with alert faculties and agile mental action in order to be caught and mastered.

Browning is, therefore, no amusement for the listless or the fatigued. If he dispels lassitude, it is by arousing the soul to the lithe activity of the tiger, or by stiffening the mental sinews to the iron pose of the expectant gladiator. He is the equal companion of the best minds in their untrammelled moments of joyous activity; he incites to generous emulation of his own abounding life. Browning fills with

\* THE POETIC AND DRAMATIC WORKS OF ROBERT BROWNING. In Six Volumes. Riverside Edition. Boston: Houghton, Mifflin & Co.

new wine but never intoxicates, he fatigues but never enervates, he puzzles but never benumbs; he renders the reader thoughtful and sad but never despondent and hopeless. There has been a poetry of despair; Browning is the poet of exhilarating and abounding hope. Not that he shrinks from darkness and misery, but that he sees these to be local, while light and blessedness are universal and all-enveloping.

As Professor Corson remarks in his useful "Introduction to the Poetry of Browning," the inner relationship between our poet and Shelley is as good as divulged by the former in his essay on Shelley. "I would rather," says Browning, "consider Shelley's poetry as a sublime fragmentary essay towards a presentment of the correspondency of the universe to Deity, of the natural to the spiritual, and of the actual to the ideal, than I would isolate and separately appraise the work of many detachable portions which might be acknowledged as utterly perfect in a lower moral point of view under the mere conditions of art." He further remarks of Shelley that "he sees not as man sees but as God sees." If it be admitted that in Browning there is this same endeavor to exhibit the correspondency between the actual and the ideal and to regard human affairs from a higher angle of vision, then the wide divergencies between the two poets as to method and manner disappear in the essential oneness of their aim. Browning deals chiefly with the real world; Shelley with the ideal. Browning dwells habitually upon the solid earth which he treads with the firm step of an accomplished man of the world. He knows the tangle of human society down to its minutest interlacings, and can show us that the web is here and there streaked with golden threads reaching off beyond eyeshot—perchance to the garment of God himself. Browning, too, has the freedom of the ether where Shelley soars, but Browning is more companionable and is therefore more likely to give to ordinary men impulses to climb the golden ladders of poetry. Browning may be compared to a rapid river that turns not one wheel the less, irrigates no less efficiently a single farm, because it sings as it flows through the haunts of men; while Shelley is like the vast cloud-reservoirs that feed the sources of the stream,—reservoirs none the less inexhaustible for their gorgeous architecture of dawn-painted battlement and pinnacle. Nor should the comparison be pushed beyond its limits so as to intimate that Browning is diluted and Shelley vaporious; it is enough to suggest the poetical paternity of the later poet by saying that Shelley, the soaring cloud, is condensed in Browning, the singing river.

MELVILLE B. ANDERSON.

#### BRIEFS ON NEW BOOKS.

PROF. HUNT'S "Representative English Prose and Prose Writers" (Armstrong) is a book to which it is extremely difficult to do justice in a paragraph. It is one of those books that keep the reader continually rubbing his eyes. The table of contents well indicates the plan of the book and one of the peculiar features of its style. Three main divisions of the work are indicated, as follows: Part I., Representative Historical Periods; Part II., Representative Literary Forms; Part III., Representative Prose Writers and their Styles. It will be noted that the word "representative" is made to do yeoman's service; and it is amusing to recall that there emanated last year from another professor in the same college a somewhat ambitious book entitled "Poetry as a Representative Art," in which the principle of representation was allowed as little rest as the bewildered reader. In brief, there is in the book before us a certain affectation of scientific method and precision—an affectation which it were harsh to term pedantry but which leads the reader to entertain hopes not justified by the author's performance. Another fault of the book, and the chief one, consists in the obscurity, the inelegance, and the occasional slovenliness of the style,—characteristics surprising and almost unpardonable in a text-book in literary criticism. The author says very truly: "Literary creation of product [*sic*] is far more than mere literary criticism. English Prose Style, as studied in English Prose authors, will conduce alike to skill in criticism and the higher skill of personal authorship." Pity the author's own style could not be made to support and illustrate the principle to which he here gives such clumsy expression! Surely, to use the severe epithet applied by Matthew Arnold to a certain defect of the Germans, there must be "something splay" about the mind of a literary critic of learning and acumen—and Professor Hunt has both—who can present to the public a text-book in style swarming with sentences as bad as the following concerning King James's version of the Bible: "Viewed as a version, or translation, purely in its human aspect, as an example of English speech, it undoubtedly stands all through English literary history, and, more especially, in this era, as the leading agency of all others." The closing phrase is a favorite one with this writer; thus, he says Carlyle's ruling passion was "to find and utter the one right truth of all others." The inadequacy of this work in the important element of style is the more deplorable inasmuch as it has other excellent and even sterling qualities. The author's reading has been wide and he exhibits, in general, sound judgment and catholicity of taste. The catholicity is, indeed, often at the expense of the judgment, as where he compliments Burke by saying that his finest descriptions "take their place as literary efforts by the side of Hugo's Waterloo or Wallace's Vesuvius;" or where he informs his undergraduate student that "Macaulay was the Lombard of his age;" or where he remarks, referring to Addison,—"*Macaulay and Dickens have written better because he wrote so well.*" The twelve "representative prose writers" selected for treatment are Bacon, Hooker, Milton, Swift, Addison, Johnson, Burke, Lamb, Macaulay, De Quincey, Dickens, Carlyle. It is hard to understand why so hasty and careless a writer as Dickens should have a place



here, to the exclusion of artists like Fielding, Scott, George Eliot, Hawthorne; and the author ought really to append a leaflet explaining his extraordinary choice of Charles Lamb, the only, as a "representative writer." The book needs thorough revision, of which its wealth of well-arranged and tabulated critical material makes it eminently worthy. Unfit as it is, in its present state, to be placed in the hands of pupils, it is really readable and instructive, and is not ill suited to the needs of the private reader who is looking for a clue to the labyrinth of English books. As it contains few illustrative quotations from the authors treated, it should be read with their works close at hand.

THE American audience of Mr. Robert Louis Stevenson is constantly increasing in size, and one by one his less familiar works are being reproduced on this side of the Atlantic. The latest volume to be thus reprinted is the "Familiar Studies of Men and Books" (Dodd, Mead & Co.), which is perhaps the author's most serious contribution to literature. In point of style, these essays are, of course, above ordinary criticism. But what is even more valuable about them than their diction is their admirable sanity. The author has a healthy instinct for everything that is fine in life or thought, and no conventions blind him in his appraisements. Nor does he allow his personal preferences to bias his judgment. He gives us some notion of the debt he owes to Whitman, in a few prefatory remarks; but in his essay upon that poet he does not refrain from considering him in his character of the Bull in the China Closet as well as in his character of the poetic interpreter of democracy and the life of the natural man. The essay on Victor Hugo's romances is, again, highly appreciative, but there is no lack of discrimination in its praise; it occupies the *juste milieu* between Swinburne's overburdened eulogy and Myers's brilliant but carping and unsympathetic estimate. With the two essays already mentioned we would class that upon François Villon, the three being models of what essays ought to be: sympathetic, but not blindly so; resolutely, but not obtrusively, unconventional. There are seven essays besides these, each with its peculiar charm. Burns and Thoreau, Pepys and John Knox, Charles of Orleans and Yoshida-Torajiro, are the persons treated. The last-named gentleman was a patriotic young Japanese, whose pathetic story is told in such a delightful manner that it will not be the fault of Mr. Stevenson if his name does not become, as the author thinks it should, "a household word like that of Garibaldi or John Brown." The essay on Pepys is *à propos* of Mr. Mynors Bright's edition, and in it the following just remark is made, among others: "We may think, without being sordid, that when we purchase six huge and distressingly expensive volumes, we are entitled to be treated rather more like scholars and rather less like children." Mr. Bright is one of the large class of over-scrupulous editors who mutilate classical texts out of consideration for the Young Person. The spirit in which Burns is treated may be illustrated by this remark: "It was with the profoundest pity, but with a growing esteem, that I studied the man's desperate efforts to do right; and the more I reflected, the stranger it appeared to me that any thinking being should feel otherwise." How sympathetic is the study of Thoreau may be seen from this bit of confession: "I have

scarce written ten sentences since I was introduced to him, but his influence might be somewhere detected by a close observer."

MRS. NINA A. KENNARD's sketch of Mrs. Siddons, in the "Famous Women" series (Roberts), adds some interesting particulars to our previous knowledge of this gifted actress. Since the publication of Campbell's well-known biography, many valuable reminiscences of her public and private life have been given to the world by her friends and admirers. These, with the letters of Mrs. Siddons, have afforded material for Mrs. Kennard which Campbell did not command or lacked the skill to appropriate. It is a hard matter to present an adequate idea of the art of an actor, which is so transient in its effects and so eludes the capacity of language to describe. Yet this is offset, in some measure, by the multitude of dramatic incidents which beset the actor's life and intensify the impression of his peculiar talent and personality. There must be a large draft made upon the imagination of one who endeavors to recall the image of Mrs. Siddons as she appeared on the stage in the prime of her power and fame; still the results are not unsatisfactory with the helps afforded by her contemporaries. A beautiful woman of stately grace, trained from infancy for her vocation, rising from the lowest walk—that of a strolling player, a vagabond actor,—to the highest rank in her art and in society, haughty in spirit, rigid in virtue, faithful to duty, loving by nature, stern from experience: these are the elements which we are to mould into the form of the great woman who stands unrivalled, unmatched, in the annals of the English theatre, except by her immediate predecessor, Garrick. Mrs. Siddons belongs inseparably to her time. Were she to reappear on the stage of our day, her personal beauty and the grandeur of her style would still be imposing; but the stiff and stilted airs belonging to her school would offend our modern taste. We demand the realism of nature. She was encompassed with the artificialities of her generation. Yet, despite all this, her genius touched the souls of her hearers and overpowered them with emotion. Was Mrs. Siddons a greater artist than Rachel or Bernhardt? The question cannot be answered; but her memory as woman and actress will long endure.

TWO IMPORTANT encyclopedic works are just issued by Cassell & Co.,—"A Dictionary of Religion" and "A Dictionary of Men and Women of the Nineteenth Century." The first, which is edited by the Rev. William Benham, F.S.A., gives information regarding all Christian and other religious doctrines, denominations, sects, heresies, ecclesiastical terms, history, biography, etc. The biographical articles in this work are exclusively of deceased persons. An attempt has been made to describe the various sects and denominations as they themselves would desire; and in this, as in the difficult matter of treating the various questions agitating the religious world, as much fairness and charity are shown as could reasonably be expected from the standpoint of the work, which is that of orthodox Christianity. The various contributors seem in the main to strive to write in an informative rather than dogmatic spirit. A controversial element occasionally creeps in, and statements are sometimes made to which opponents would doubtless take sharp exception. But something of this

is no doubt inevitable in such a work. In fulness and comprehensiveness, as well as literary workmanship, it is the best book of its kind that we are acquainted with.—The second of the two works named is an extensive dictionary of recent and contemporary biography, including celebrities from all parts of the world, whose careers belong wholly or in part to the present century. The book thus fills a very important place as a work of reference. Its scope is broad enough and its space ample enough to include, besides mere biographical details, some account of the more important occurrences with which the subjects are intimately connected. Thus, under the caption "Egypt, the Khedives of," we find a valuable *resumé* of the events that have recently taken place in that country. The work is edited by Lloyd C. Sanders, who has had a good corps of contributors, and the literary standard is high. These two excellent volumes are uniform in size, style, and price, and have the final merit of clear printing and good paper.

MISS LE ROW's innocent-appearing little book called "English as She is Taught" (Cassell) has attracted wider attention than many a more pretentious work. Most readers have laughed over it, while a few have found in it matter for more serious consideration. By some, its popularity is attributed to Mark Twain's notice of it in "The Century." It is even supposed he is the real author of the work. It claims, however, to be a genuine collection of answers given by pupils in the public schools to examination questions; and those who are best acquainted with ordinary school work seem little disposed to doubt this claim. Most of them see in it merely an amusing illustration of the folly of attempting to teach "words without knowledge" and imagining that that is education. There have been no lack of serious protests against the false system of making pupils memorize language from books which are beyond their comprehension, and of requiring them to go through trains of reasoning which must be merely mechanical. The mission of this little book is to show the inevitable result of such teaching, and it is to be hoped it will laugh many out of this unphilosophical and absurd manner of procedure. Those teachers who understand the true meaning of the word education will have little fear of "English as She is Taught." The matter it contains is no revelation to them. They are familiar enough with similar instances of the intelligence of pupils; but, thus brought together in a collection, these examples have an effect which they did not have before. Some of them are certainly amusing enough to make it little wonder they have been ascribed to Mark Twain. We make room for a few choice ones:

"Person in grammar tells us whether he is a man or a woman. It is always an animal or something that isent alive."

"Capital letters begin at *breivation*."

"Capillary attraction is the attraction between hair. A person's hair is affected by fright. The hair of some animals is attracted by lightning."

"Lycurgus was so strict he turned all the women into men—they were bold and courageous."

MISS PARRY, the author of "Life Among the Germans" (Lothrop), was a student of "Wissenschaft," or, in English terms, of the German methods of instruction, in the Victoria Lyceum in Berlin. Her first home was in a *pension*, from which she

was transferred, by a stroke of good fortune, into a family of the higher class. Here every facility was enjoyed for acquiring a thorough knowledge of the language and customs of the German people. Eager to learn, she missed no opportunity to study their inner as well as their outer life, and, showing a hearty appreciation of all that was new and interesting, however peculiar, many opportunities for observation were afforded her which are not commonly to be had. Of the impressions thus received she writes unaffectedly, and, it would seem, in such order as they happen to occur. Each chapter is crowded with matters of interest. In one, life in the *pension* and the habits of foreign students are described; in another, the ways peculiar to the German home; in another, the sphere of German women in different stations. Again, the public schools, the churches, special festivals, private entertainments, and prominent features of domestic and social life, are depicted with fulness and simplicity. Miss Parry witnessed many of the joyous and stirring scenes which marked the Luther Jubilee Year, when the whole nation gave itself up for an entire twelvemonth to the celebration of the four-hundredth anniversary of the great Reformer's birth. An account of these events occupies a considerable portion of her book.

THE address of Mr. Henry Hitchcock, an eminent lawyer of St. Louis, before the State Bar association of New York, in January last, upon the subject of "American State Constitutions," is fittingly published in the series entitled "Questions of the Day" (Putnam). Mr. Hitchcock makes a study of the growth of the constitutions of the several States, and traces in detail their development in various directions, finding therein an index to the more important and permanent changes in the political thought of the people. The disposition toward change, and the modes adopted therefor; the new principles introduced into the fundamental law as a result of the civil war; the tendencies at different periods in respect to educational, property, and other qualifications for suffrage; variations in the limitations imposed upon the legislative power in respect to special legislation and kindred matters, and the great change from an appointive to an elective judiciary, are among the subjects of constitutional regulation whose development is specially noted. Every student of our institutions, whether statesman, lawyer, or political economist, will find his own studies assisted by those presented in this monograph.

THE publishers of the historical series of "Stories of the Nations" (Putnam) did wisely in entrusting the volume devoted to "The Story of Alexander's Empire" to the able hands of Dr. J. P. Mahaffy, a classical scholar whose various books upon Greek history and literature attest his profound knowledge of these subjects and his rare capacity for communicating it. He has a complicated topic to elucidate in the present work—the destiny of the different portions of the vast empire which Alexander welded together during the brief period of his career, which quickly fell apart again after his death. The author traces the process of disintegration in a manner that renders it clear and intelligent to the careful reader. A most important part of Dr. Mahaffy's purpose is to show the influence of Hellenic ideas upon the nations which Alex-

ander subjected to his rule, and likewise upon Rome when at last Greece came in turn under her sway. Covering the comparatively obscure period from 334 to 168 B. C., it throws light upon many incidents of the time not easily understood, whose effect upon the progress of civilization was profound and far-reaching.

THE "Epochs of Church History," edited by Rev. Mandell Creighton and published by Randolph, contains now five volumes, all of them having reference to the religious history of England, although the volumes announced as in preparation cover the entire field of ecclesiastical history. The last volume published is "A History of the University of Oxford," by Hon. G. C. Brodrick. It is hard to see by what right a narrative covering six or seven hundred years can be called an "Epoch"; but the word has well-nigh lost its significance in the several "Epochs series," and this verbal criticism is all the fault we have to find with the book. These are small books—the present contains 235 pages in 19 chapters—designed for the wants of general readers, embodying the results of much recent scholarship in a compendious and readable form. The interesting beginnings of this university—cleared of its mythical elements—the organization of mediæval universities in general, and so on down to the tractarian movement of 1833 and the university reform of 1854,—all these subjects will be found treated clearly and in an interesting manner, and with as much fulness of detail as is necessary.

THE "Epochs of History" series (Scribner) has received a new volume in "The Early Tudors" by C. E. Moberly. Coming between Mr. Gairdner's "Houses of Lancaster and York" and Mr. Creighton's "Age of Elizabeth," it might have been expected that it would fill the entire gap between these two periods. This is not, however, the case. It is confined to Henry VII. and Henry VIII., so that the reigns of Edward and Mary are left untouched. This is a defect of the scheme; the corresponding advantage is that a series of years and a group of events can be in this way strongly individualized, and its distinctive characteristics brought clearly out. The reign of Henry VII. and the early part of that of Henry VIII. form an epoch of this character, peculiarly adapted to be treated as a unit, in many points of view; while on the other hand the last part of the reign of Henry VIII. opens an entirely new chapter of history, and would properly be joined with those of his two children, to form the subject of a volume intermediate between this and that which treats of Queen Elizabeth.

MR. HEARN'S "Chinese Ghosts" (Roberts) is not a book of the ordinary folk-lore type. The supernatural element, present in all of them, and pervading the story although in no obtrusive or conspicuous way, consists, as the name implies, in the action of spirits or gods, not of the petty beings who supply the machinery of fairy tales. There is nothing grotesque in the stories, but a certain pensiveness of tone, which is very charming. The stories do not appear to be translations, but rather adaptations; and an appendix explains the allusions and gives the authorities. There is also a glossary. There are only six of these stories, and we hesitate whether to give the palm to "The Story of Ming-

Y" or "The Legend of Tchi-Nin." The two last are "The Tradition of the Tea-plant" (on the whole the least satisfactory in the book), and "The Tale of the Porcelain-God," which contains a description and classification of the different kinds of porcelain, which—if correctly done—must be not only interesting but valuable to lovers of ceramics.

A HALF-DOZEN short stories by the lamented writer Helen Jackson (H. H.) have been brought together by Roberts Brothers under the pertinent title "Between Whiles." Mrs. Jackson wrote with as much spontaneity as vigor, and a tale or sketch was a trifling work to her. The first in the present collection is an unfinished story, which the author had conceived as part of a larger work to be named "Elspeth Pyneror," but which, unhappily, she had only time to outline. A characteristic which allies it with several of the most impressive of the "Saxe Holme" stories is the insertion of original poems in the prose setting—a feature as distinctive as the autograph of the author. The two following stories, "The Mystery of Wilhelm Rütter" and "Little Bel's Supplement," are marked by the passion and the pathos which are preëminent in the best writings of Mrs. Jackson in every department. Into the remaining stories she has infused much less of her natural force and individuality.

MISS WARD'S sketch of the life and works of Dante (Roberts) is a scholarly piece of work, in which the figure of the great poet who sprang up in the dawn of Italian literature is defined strongly and accurately amid his surroundings. His career is inseparably interwoven with the history of his times; and the story of his life includes that of Florence, which claims him as one of the foremost of her many illustrious sons, of the contests of the Guelfs and the Ghibellines, of the rivalries and intrigues of Emperors and Popes, of Lucca, Pisa, and Verona, which afforded the exile shelter during his long period of wandering, and of Ravenna, where the last two years of his sorrowful life were passed. An analysis of Dante's writings follows his biography. The author has made a careful study of all that pertains to Dante in the literature which has grown out of his life and works, and at the close of her essay appends a bibliography of the most valuable books relating to the subject in the English, Italian, French, and German tongues.

MR. LAURENCE OLIPHANT has been an industrious writer for at least forty years, and more interesting books are not often found than those in which he has related his experiences in strange parts of the world. His "Episodes in a Life of Adventure" (Harpers) is a collection of sketches of the more interesting of the many scenes which he has witnessed, and of the more exciting of the experiences which he has had. The volume is made up mostly of matter not contained in the earlier volumes of the author; matter all of which is at least new in form, and some of which is new in every way, having been withheld for personal reasons from previous publication. The book gives a hasty view of an extremely active and varied life spent in wandering over the greater part of the globe. The adventures recounted begin with an ascent of Adam's Peak in 1842, and end with the war in Schleswig-Holstein. Few novels have the



excitement and the sustained interest of this story of what a living Englishman has been able to see and do in the course of a quarter of a century.

A NEW edition has been published of Mr. Thomas Knox's little manual entitled "How to Travel" (Putnam). This very compact volume contains an astonishing amount of information of the most practical sort, and no person inexperienced in travelling will regret having it for a companion, whatever may be the nature of the journey undertaken. It is much the best work of the sort with which we are acquainted, and contains the answers to at least nine out of ten of those questions of which every would-be traveller is sure to make some one the victim, unless his attention is directed to such a guide, philosopher, and friend as the book before us.

#### LITERARY NOTES AND NEWS.

MRS. GRANT's receipts from the sale of her husband's memoirs have reached nearly half a million dollars.

CUPPLES & Co., Boston, have just issued "Health in Our Homes,"—a series of letters published in a Boston daily, on household hygiene.

THE publication of the expected life of Darwin, by his son, is postponed until next autumn. It will comprise three volumes, and is likely to prove an exceptionally interesting work.

SMITH, ELDER & Co., of London, send us their new Pocket edition of Thackeray, which is very pretty and very cheap, though the type is a little finer than will suit any but keen eyesight.

DR. ALBERT SHAW's admirable monograph, "Icaria, a Chapter in the History of Communism," published a few years ago by Putnam, has been honored with a German translation, just published at Stuttgart.

PROF. E. S. SHUMWAY, of Rutgers College, has made a revision of Dr. Lohr's "Aus dem alten Rom," which is published, with numerous illustrations, by D. C. Heath, under the title "A Day in Ancient Rome." It is a useful and inexpensive little book.

THE story which recently gained a prize of fifteen hundred dollars, offered by "The Youth's Companion" for the best serial for its columns, is just printed in book form by T. Y. Crowell & Co. Its title is "The Blind Brother, a Story of the Pennsylvania Coal Mines." Its author is Mr. Homer Greene.

THOMAS WHITTAKER, New York, has just published "That Child," a story by the author of "Mademoiselle Mori," illustrated by Gordon Browne. Also, "Echoes of Bible History," by Bishop W. P. Walsh, and Dr. Warfield's "Introduction to the Textual Criticism of the New Testament."

A VOLUME of the personal reminiscences of Dr. Wm. Hague, a Baptist preacher of note in Boston, who was acquainted with most of the celebrities of his time and region, is about to be issued by Lee & Shepard. They also announce a new edition of Rev. James Freeman Clarke's "Life and Times of Jesus, as related by Thomas Didymus," first published in 1881.

A SINGULAR "combination" for literary purposes is that of Mr. Julian Hawthorne with the Chief Detective of New York City; the detective furnishing the raw material for a novel and the literary man the workmanship. The production is to be published by Cassell & Co., with the title "A Tragic Mystery."

FORDS, HOWARD & HULBERT have just issued Major Pond's account of his "Summer in England with Henry Ward Beecher," containing also the lectures and addresses delivered by Mr. Beecher in Great Britain in the summer of 1866. The volume has a fine phototype portrait of Mr. Beecher, and fac-similes of some of his MSS., etc.

A BIOGRAPHICAL and anecdotal account of the Rothschild family, with the title "The Rothschilds, the Financial Rulers of Nations," by Mr. John Reeves, is just issued by A. C. McClurg & Co. Also, "A Manual for Infantry Officers of the National Guard," by Col. J. G. Gilchrist of Iowa, and Lieut. E. C. Knower of the U. S. Army.

A NEW periodical of a novel character is announced for the beginning of next year, by C. W. Moulton & Co. of Buffalo. It will be called "The Modern Muse," and will be devoted exclusively to poetry and the study of poetry. Original poems will be printed—one, it is presumed, from each new subscriber. The magazine is to be issued quarterly, at \$2 a year.

MR. J. G. SPEED, of Kentucky, the editor of an elegant edition of the works of Keats published in New York a few years ago, has in his possession the original MSS. of most of the poet's works, including "Endymion" and the "Diary Letters," and intends, it is said, to present his collection to the British Museum. Mr. Speed, it may be remembered, is a grandson of Keats's younger brother George, who settled in America.

D. APPLETON & Co.'s new publications include several works of unusual interest: Two new volumes (V. and VI.) of Lecky's "History of England in the Eighteenth Century," an "Index to the Works of Shakespeare," by Evangeline M. O'Connor; "Roundabout to Moscow, an Epicurean Journey," by J. B. Bouton; and "John Sevier, the Commonwealth-Builders," a sequel to "The Rear-Guard of the Revolution," by James R. Gilmore (Edmund Kirke).

TICKNOR & Co. have just published: "Letters of Horatio Greenough to his Brother, Henry Greenough," with biographical sketches, and some contemporary correspondence, edited by Frances Boott Greenough; "The Sunny Side of Shadow, Reveries of a Convalescent," by Mrs. S. G. W. Benjamin; "Nights with Uncle Remus," by Joel Chandler Harris; and two volumes of Featherman's "Social History of the Races of Mankind"—"The Nigritians" and "The Melanesians."

THOSE readers of "The Century" who have admired Mr. Thomas Nelson Page's dialect stories of Southern life will welcome the collection of them which Scribner's Sons have just published with the title "In Ole Virginia." The same publishers have just issued Mr. Bunner's charmingly written and charmingly illustrated "Story of a New York House;" also, the second part of "The Buchholz Family," translated from the German; and Mr. Stevens's account of his famous trip "Around the World on a Bicycle," with over a hundred illustrations.

MR. JAMES GRANT, the novelist, who died in London on the 5th of May, was born in Edinburgh in 1822, and early began his career as an author. His first work, "The Romance of War," was published forty-one years ago, and still has a considerable sale. It was followed by "Bothwell; or, the Days of Mary, Queen of Scots," "Jane Seton," "Frank Hilton," "The Yellow Frigate," "Harry Ogilvie," "Legends of the Black Watch," and other novels. He left a completed story, "Love's Labor Won," which will soon be published.

We have received from J. B. Lippincott Co. three additional volumes of their new library edition of Scott's novels—Vol. IX., "Ivanhoe;" Vol. X., "The Monastery;" Vol. XI., "The Abbot." These volumes quite confirm the favorable impression made by the earlier ones. They are convenient in size, excellent in paper and printing, and inexpensive. The edition is altogether the most desirable popular form in which Scott's works are issued. There will be twenty-five volumes in all; the price is \$1.75 a volume.

THE appearance semi-annually of the beautiful bound volumes of "The Century" is a pleasant reminder of the progress of this splendidly illustrated monthly. The war articles are continued in this number, and will end, according to the announcement, with the October number. A few supplementary articles, on the hospital service, the telegraph corps, etc., will then be given. The Life of Lincoln, by Hay and Nicolay, will be continued indefinitely, to judge from present indications.

THE latest publications of Houghton, Mifflin & Co. include Mr. Schurz's life of Henry Clay, in two volumes; Mrs. Margaret Preston's new volume of verse, "Colonial Ballads and Sonnets;" "The Personal Memoirs and Military History of U. S. Grant vs. the Record of the Army of the Potomac," by Carswell McClellan, formerly of the Staff of General Humphreys; Marston's complete works, in Bullen's edition of the British Dramatists; "Was Shakespeare Shapleigh? A Correspondence in Two Entanglements," edited by Justin Winsor, Professor of Bibliography in Harvard University; and a new volume of essays by Dr. Munger, entitled "The Appeal to Life."

A NOVELTY among books of travel is the quarto volume of nearly five hundred pages, entitled "The World as We Saw It," published by Cupples & Co., Boston. The volume is mechanically a very handsome one. The illustrations are particularly noticeable, being admirable reproductions, in phototype, of well-chosen and often specially-made views. The text of the book consists of a series of home-letters, by Mrs. Amos R. Little, describing her trip around the world, begun at Philadelphia in 1883. The interest of the letters is to a considerable extent personal, and the work is published, according to the explanation of the author, "at the urgent solicitation of many friends and the frequent inquiries of strangers." Mrs. Little seems to have been an observant and intelligent traveller, and her descriptions are often entertaining and instructive.

AN elaborate Beecher memorial volume is to be prepared by Mr. E. W. Bok of Brooklyn, with the approval of the widow and family of the late preacher. It will contain articles and reminiscences from some seventy writers, among whom are Dr. O. W. Holmes, Mr. Gladstone, Gen. Sherman, Admiral Porter, Mr. Whittier, Archdeacon Farrar, the

Duke of Argyll, Prof. Pasteur, ex-President Hayes, Signor Salvini, Messrs. Booth, Barrett, Boucicault and John T. Raymond, M. Bartholdi, Gens. Frémont, Longstreet, Howard, Rosecrans, A. W. Greely and Neal Dow, Baron von Tauchnitz, Dr. O'Reilly, biographer of the Pope, Felix Adler, Mr. Frothingham, Mr. Curtis, Mr. Cable, Mr. Bierstadt, Mrs. Howe, Mrs. Garfield, Miss Cleveland, Miss Edith Thomas, Andrew Carnegie, Rev. Drs. Collyer, Bartol, Chadwick, Talmage and McGlynn, Joaquin Miller and Bill Nye.

G. P. PUTNAM'S SONS will publish at once the recent address by Edward Atkinson before the Boston Labor Union, on the subject of "The Margin of Profit, How it is now Divided: What Part of the Present Hours of Labor can now be Spared." With this address will be printed the reply of Mr. E. M. Chamberlain, representing the Labor Union, and Mr. Atkinson's rejoinder to the reply. The volume will contain certain tabular representations analyzing the sources of the product and the division of the product of labor and capital, together with a chart entitled "The Labor Spectrum," which presents the full details of the present division of profits. They also announce: "Taxation, Its Principles and Methods," a translation of "First Principles of the Science of Finance," by Prof. Luigi Cossa of the University of Pavia, with an introduction by Horace White.

#### TOPICS IN LEADING PERIODICALS.

JUNE, 1887.

Andover, Is it Romanizing? F. L. Patton. *Forum*.  
Astronomy with an Opera-Glass. G. P. Serviss. *Pop. Sci.*  
Bird-Keeping. W. T. Greene. *Harper*.  
Boat-Racing, Amateur. Henry Eckford. *Century*.  
Boat-Racing, College. Julian Hawthorne. *Century*.  
Bonaparte. J. C. Ropes. *Scribner*.  
Books that Have Helped Me. Andrew Lang. *Forum*.  
Boston's "Meeting House." I. T. Smith. *Mag. Am. Hist.*  
Browning, Mrs. W. T. Herridge. *Andover*.  
Browning, Robert. M. B. Anderson. *Dial*.  
Canada. J. G. Bourinot. *Mag. Am. Hist.*  
Capital Punishment. J. M. Buckley. *Forum*.  
Church of England. S. L. Loomis. *Andover*.  
Church Union. E. E. Hale and A. P. Peabody. *Century*.  
Coutepec. C. D. Warner. *Harper*.  
Cornell, Social Life at. R. Spencer. *Lippincott*.  
Democracy. F. J. Stimpson. *Scribner*.  
Education and Social Progress. T. T. Munger. *Century*.  
Education, Industrial. *Pop. Sci. Mo.*  
Ethics. John Dewey. *Andover*.  
Exercise and Athletics. J. W. White. *Lippincott*.  
Federal Convention, The. John Fiske. *Atlantic*.  
Food and Physique. C. F. Taylor. *Pop. Sci. Mo.*  
Foods, Chemistry of. W. O. Atwater. *Century*.  
God, Self-Revelation of. W. De W. Hyde. *Andover*.  
Government. L. F. Ward. *Forum*.  
Guatemala. W. T. Brigham. *Scribner*.  
Human Instincts. Wm. James. *Pop. Sci. Mo.*  
Janin, Jules. *Pop. Sci. Mo.*  
Kentucky Pioneers. J. M. Brown. *Harper*.  
Landscape Gardeners in America. *Century*.  
Law, Talks about. James O. Pierce. *Dial*.  
Life, Object of. G. J. Romanes. *Forum*.  
Lincoln, Abraham. Hay and Nicolay. *Century*.  
Linus. Emma W. Shogren. *Dial*.  
Marston, Philip Bourke. Margaret J. Preston. *Lippincott*.  
Millet, Jean-François. A. Wolff. *Mag. Am. History*.  
Monckton, Robert. Martha J. Lamb. *Mag. Am. History*.  
Morality and Religion in the Public School. *Andover*.  
Nursery Classics in School. H. E. Scudder. *Atlantic*.  
Our Hundred Days in Europe. O. W. Holmes. *Atlantic*.  
Papacy, History of the. W. F. Allen. *Dial*.  
Pacific, Control of the. H. C. Taylor. *Forum*.  
Paper. R. B. Bowker. *Harper*.  
Peterborough Cathedral. Mrs. Van Rensselaer. *Century*.  
Pictures, Appearance and Reality in. *Pop. Sci. Mo.*  
Railroads as Public Enemies. A. Morgan. *Pop. Sci. Mo.*  
Railroad Legislation. A. T. Hadley. *Harper*.  
Railway Passes. I. T. Brooks. *Forum*.  
Reade, Charles. Joseph Kirkland. *Dial*.  
Revised Version, Failure of. J. Fulton. *Forum*.

Sand. George Wardman. Pop. Sci. Mo.  
 Science and Pseudo-Science. T. H. Huxley. Pop. Sci. Mo.  
 Social Compact, Theory of. A. L. Lowell. Atlantic.  
 Social Sustenance. H. J. Philpott. Pop. Sci. Mo.  
 Social Things. Eliza L. Linton. Forum.  
 Spotsylvania. G. N. Galloway. Century.  
 Suse, Excavations at. Mme. Jane Dieulafoy. Harper.  
 Thackeray Letters. Scribner.  
 Theology under Changed Conditions. Pop. Sci. Mo.  
 Tolstol, Count. George Kennan. Century.  
 Transylvanian Saxons. Pop. Sci. Mo.  
 Veider's Pictures. W. H. Downes. Atlantic.  
 Wilderness to Cold Harbor. E. M. Law. Century.  
 Woolsey's Estimate of Lee. Century.  
 Yachts. R. H. Thurston. Forum.

### BOOKS OF THE MONTH.

[The following List contains all New Books, American and Foreign, received during the month of May by MESSRS. A. C. McCLURG & Co., Chicago.]

#### BIOGRAPHY.

*The Rothschilds*: The Financial Rulers of Nations. By John Reeves. 12mo, pp. 381. A. C. McClurg & Co. \$1.50.  
*Life of Henry Clay*. By Carl Schurz. 2 vols., 12mo. Gilt top. "American Statesmen." Houghton, Mifflin & Co. \$2.50.  
*Final Memorials of Henry Wadsworth Longfellow*. Edited by Samuel Longfellow. 8vo. Gilt top. Pp. 445. Ticknor & Co. \$3.00.  
*Life of Gen. Robert E. Lee*. By J. E. Cooke. With illustrations, portraits and maps. New and cheaper edition. 8vo, pp. 577. D. Appleton & Co. \$3.00.  
*Mrs. Siddons*. By Nina A. Kennard. 16mo, pp. 354. "Famous Women." Roberts Bros. \$1.00.  
*Random Recollections*. By H. B. Stanton. 12mo, pp. 298. Harper & Bros. \$1.50.  
*Dante*. A Sketch of his Life and Works. By May A. Ward. 12mo, pp. 286. Roberts Bros. \$1.25.  
*A Sketch of the Life and Episcopate of the Right Rev. Robert Bickersteth, D.D.*, Bishop of Ripon, 1857-1884. By his son, M. C. Bickersteth, M.A. 8vo, pp. 309. E. P. Dutton & Co. \$3.50.  
*Memoir of Robert Moffat*. Missionary to South Africa 1817 to 1870. By M. L. Wilder. 12mo, pp. 93. Woman's Presbyterian Board of Missions of the Northwest. Paper, 20 cents; cloth. Net, 35 cents.  
*The Queen*. Her Early Life and Reign. By L. Valentine. 12mo, pp. 376. F. Warne & Co. Cheap edition, 75 cents; library edition, \$1.25.

#### HISTORY.

*A History of England in the Eighteenth Century*. By W. E. H. Lecky. Vols. V and VI. Small 8vo. D. Appleton & Co. Per vol., \$2.25.  
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